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art was Eugène Fromentin, strong and pure, with an intellect of the finest fiber. His "Halt," with its many figures, is a masterpiece of painting that does not concern itself with the surface of things only, but goes deeper to the soul of things with distinction and the *cachet* of good breeding. He sees the untamable activity of nomad existence; the splendid development that it bestows upon the physical man. He may lack the strange weirdness of Decamps, or the wild ruggedness of Delacroix—his work in its sincere and refined beauty has a permanent value. Gérôme, another Orientalist, shows in his "Eastern Bazaar" his realistic elaboration and technical triumphs, whereby he has achieved over all narrow criticism of shallow pretenders an enviable place among the masters.

Those who credit Meissonier with only skill in finish make a grave mistake as his aim was higher than to be a mere petty transcriber of exquisite form. Certain of the old Dutch and Flemish masters like Dou or Metzú are not derided for the same honesty of purpose which led them to the detailing of minutiae. Neither should Meissonier be. The three or four examples, notably his "Stirrup Cup," have a vital voice that speaks with technical precision, maybe, but is heard nevertheless with distinctness. There is a sense of largeness in what only appears to be littleness.

Kaemmerer's "Marriage Procession" is too well known from the reproduction to need more than a passing reference.

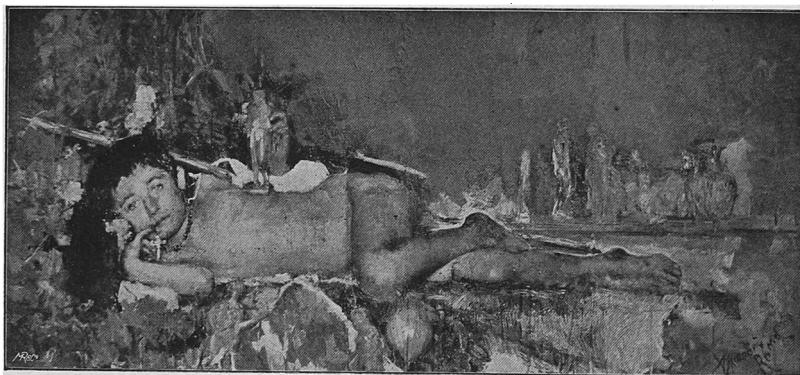
The studio of Alphonse de Neuville was a curious one. Instead of carpets and such effects as are precious to his class, he surrounded him-

self with broken cannon-wheels, bloody mattresses, muddy straw, battle-stained uniforms, casques all battered with bullets, guns and rifles of all kinds, broken swords and other accessories of real earnest warfare. The war of 1870 proved an inspiration to him, he joined the service and became an active participant in the strife. Then he produced those military subjects, so full of freedom, audacity, movement, truth of physiognomy, truth of gesture, truth of color, above all, so full of action. His "Charge of the Forty-second Highlanders at Tel-el-Kebir" is considered, and so recorded, as one of his principal works.

Excellent animal painting is seen in some examples by Barrye and by Swan, whose "Puma and Parrot" is full of grace and with remarkable texture.

A few men belonging to the impressionist group are found in a pastel. "Winter," Fritz Thaulow; a "Fellah Woman," by Degas, and a still-life of "Pheasants," by Monet.

The family portraits, albeit of personal interest, bear the names of Benjamin Constant, Bertier, Lynch, Carolus Duran and Chartran, and are aside from the home associations of the artistic merit, demanded by the other paintings. Likewise the panels in the music room painted by Irving Wiles, Shean, Maynard and the renowned "Canterbury Prieze," by Robert Sewell, around the grand hall, a splendid example of mural painting, belong to a collection which is matchless for its treasures and furnishes dreams of beauty which long will haunt the casual visitor.



ANTONIO MANCINI.

DOLCE FAR NIENTE.

(In the collection of H. W. Mesdag, The Hague.)

ANTONIO MANCINI AND HIS ART.

Three recent expositions of the works of Antonio Mancini have revived some former recollections and data treasured of the art of this extraordinary painter. These expositions were held at Glasgow, Utrecht and Dordrecht, the latter city acquiring for its museum "The Fruit Seller," an important canvas.

In the winter of '97-'98 a comprehensive exposition of the work of Mancini was for the first time given in America in New York, Boston, Philadelphia and Chicago, although a few stray canvases had already been brought over by some of our collectors traveling abroad, and adorned such well-known collections as those of Mr. Sears and Mrs. Gardner of Boston. The time was not auspicious, as the economic conditions of the country were still at low ebb, and to this reason alone I must attribute the apparent indifference of collectors in the work of this artist, who stands out with great individuality from among his artistic confrères. With the exception of a few representative works bought by the Rev. Dr. Rainsford and some Philadelphia collectors, many of the brilliant examples were lost to American collectorships.

Much was said at the time about Mancinism, and the art notes in dailies and magazines, treating of this subject, run the whole gamut from flattering laudations to expressions of abject distress in beholding what in the eyes of some could no longer be called serious art. And still there was a point of agreement in the recognition of merit and talent in our artist.

Mancini is the type of a man who from natural American disposition could be admired in the ordinary walks of life for his self-reliance, his strong individuality, his ability and dexterity. These sterling characteristics of the man are also found in the artist. The great qualities for which we admire individually and separately a Rembrandt, a Frans Hals, a Valesquez, a Thijs Maris, a Monticelli, may be put each in a place of its own—and Mancini's art, having taken nourishment from these sources, shows somewhat of a blending of their characteristics.

Having seen these recent exhibitions on the Continent, I am forced to admire the display of more than ordinary virility that never wavers or finds unsurmountable difficulties in the handling of one subject or the other. These paintings reveal a mind that trusts nothing to chance but systematically grasps a situation and renders it in a personal manner. In looking over these faces we gain the conviction that the artist

is not attracted by mere form alone, but he delves into the sources of human nature and gives to each a spirituality best suited. Such versatility makes clear the great variety of sentiments shown in these canvases. Here it is the sweet, innocent look of a child in its teens, there the melancholy expression of a pair of black eyes in the face of a young widow, then again the cheeriness of some other daughter of sunny Italy, or the self-consciousness of a Junolike figure stretched upon a divan that realizes the power that nature bestowed upon her in those charms, impressive in their truthful, vivid and harmonious rendition, or again we notice the different portraits of the artist's father, representing him as a gardener, as an old musician, an old warrior, or as a gentleman of leisure. The same outlines of the model are recognizable and through these lines the life within. Mancini has been called a great colorist, and rightly so. He has great delicacy and sensitiveness in employing tints. Ofttimes well-nigh all the colors of the rainbow are brought to bear on a piece of background or some attributes to a central figure, yet never distracting the attention from the main subject or minimizing its importance. It shows the strength of the artist's conception of the properties of colors and their values; therein he is vigorous without lacking harmony and subtlety, for with ease and impunity this color virtuoso solves the most complex color problems.

Do we need then apologize for some weaknesses that after all do not materially detract from the value of this art? Can we not rest content at times with a wonderful impression of things rather than ask for a minute exposure of their substance, particularly when they fill the place of auxiliaries in the wonderful harmonies of color? Our sympathies need not wane because of some peculiar methods in technical execution sometimes employed by the artist, which to conservative ideas at first sight may not be prepossessing. Under all his novel ways and peculiarities there may be recognized the conscientious worker of high ideals and noble aims.

It was first in Holland that this modern Italian received wider appreciation, the eminent Dutch painter, H. W. Mesdag, first calling attention to this talent, then scarcely known. A goodly number of Mancini's paintings found in the Mesdag collection and the collection of Maison Artz at The Hague testify to the high aspirations and ability of this unique figure in art.

GUSTAV SVES.